

Angela Elizabeth Slater

Drifting spells

for guitar and loop pedal

written for Cassie Mathews

Drifting Spells for guitar and loop pedal 2018

Drifting Spells inspiration comes from the memory of Codale tarn a small high up (but extremely dark tarn beyond Easedale tarn in the lake district. I found this tarn to have a mysterious quality. It looks untouched like a dark sapphire, or black mirror, it was so flat and still it could have been solid. The passing weather systems of the lakes seem to drift past unable to affect this tarn.

The piece explores different patterns that change, blend and drift past each other. The piece builds to a violent and passionate section with percussion hits on the guitar reflecting the dark intensity of this tarn.

c. 5 mins

by *Angela Elizabeth Slater*

PERUSAL SCORE

Performance notes:

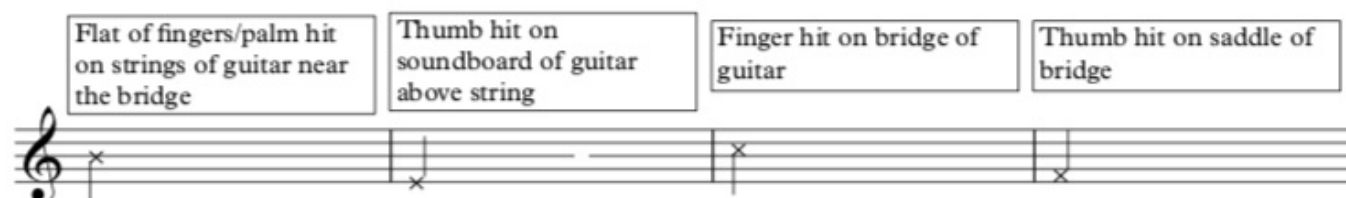
1) Natural harmonics will be indicated with diamond noteheads and are notated at sounding pitch (for the score reader, an octave above concert pitch, in the manner of the rest of the guitar part)

2) Artificial harmonics will be indicated with diamond note heads and art. harm. written above. Artificial harmonics are written at fingered pitch and therefore sound an octave higher.

3) In some instances specific strings will be indicated by a number contained in a circle.

4) In some instances fret position will be indicated by Roman numerals.

5) Percussive sounds are indicated with x noteheads with different positions indicating different hit or tap positions on the guitar



6) RH above a note indicates the note is to be played by the right hand in the manner of a hammer on.

8) Stroke the string in a circular motion indicated by:  creating a soft sound against the metal strings.

9) T followed by a bracketed line indicates Tambora.

10) R followed by a bracketed line indicates rasgueado playing style.

11) S is used to indicate a soft tremolo style using the flesh of the fingers, thumb or hand

12) Boxed material should be repeated for the duration indicated. When there is more than one box within a given duration the performer is free to alternate between the boxes. The performer may have gaps between material or play continuously or a combination of both.

13) If boxed material is to be used for a loop the 'LOOP No.' will be written above and an arrow showing the loop being captured and forming its own line will be shown.

14) LOOPS are indicated by boxed material, these then stay live indicated by a thick line until an OFF ↑ is shown.

Drifting Spells

Angela Elizabeth Slater

Delicate spells that spin freely ♩ = 80

written for Cassie Mathews

The musical score is organized into three distinct sections, each with its own tempo and dynamics.

- Section 1 (Tempo: ♩ = 80):**
 - Guitar:** Starts with a 'S LOOP 1' (c. 15 seconds) consisting of a series of circles. This is followed by 'LOOP 2' (c. 15 seconds) with dynamics *pp* and *f*. Fingerings (2 1, 2 1, 2 1, 1 2) are indicated above the notes.
 - Loops:** 'LOOP 1' and 'LOOP 2' are shown as separate musical staves corresponding to the guitar parts.
- Section 2 (Tempo: ♩ = 80):**
 - Gtr.:** Features a sequence of loops: 'LOOP 3' (c. 10-15 seconds), 'LOOP 3' (c. 15 seconds), and 'LOOP 4' (c. 10 seconds). Dynamics range from *mf* to *f*. Fingerings (1 2 1 2 1, 2 1 2 1 2, 3 1 2 1 2, 3 1 2 1 2) are shown.
 - L1-L4:** Additional staves for loops, including 'LOOP 3' and 'LOOP 4' with a '5' below the notes.
- Section 3 (Tempo: Meno mosso ♩ = 108):**
 - Gtr.:** Starts with 'LOOP 5' (c. 10-15 seconds) with dynamics *mf* and *f*. This is followed by 'LOOP 5' (c. 10-15 seconds) and 'LOOP 7' (c. 20-30 seconds) with dynamics *mf* and *f*. An 'accel.' instruction is present. 'LOOP 1 OFF' and 'LOOP 2 OFF' are indicated.
 - L3-L7:** Additional staves for loops, including 'LOOP 6' (c. 10-15 seconds) with dynamics *ff* and *mp*, and 'LOOP 7' (c. 20-30 seconds) with dynamics *mf* and *f*.